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# *The* ART NEWS

VOL. XXX

NEW YORK, MARCH 12, 1932

NO. 24 WEEKLY



"PORTRAIT OF A YOUNG WOMAN" (1880)

RENOIR

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### COLLECTION OF THE LATE SIR WILLIAM H. BENNETT K.C.V.O., F.R.C.S.

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*and APRIL 30 at 2:15*

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# The ART NEWS

S. W. Frankel, Publisher

NEW YORK, MARCH 12, 1932

## Provincial Art Of America In Fine Exhibition

Whitney Museum Shows Early Portraits, Audubon Bird Prints, Nast Cartoons and Currier & Ives Lithographs.

By RALPH FLINT

The upper galleries of the Whitney Museum of Art, cleared of the various works by members of the American Society of Painters, Sculptors and Gravers, are now given over to a very considerable demonstration of American art of the XIXth century: provincial paintings and sculpture, Audubon prints, colored lithographs and cartoons by Thomas Nast, all from the permanent collection of the museum. It is one of the most important exhibitions of early Americana that we have had and looks extremely well in the Whitney Museum galleries with their general XIXth century air of elegance and repose. Many of the paintings were picked up by Mrs. Force and argue a distinct flair for our provincial art. The portraits, especially, teem with character and determination and are an authentic addition to the history of American aesthetics. Since they were for the most part wrought in a state of splendid isolation—they are mainly by unknown artists who plied their trade without benefit of school or tradition—we can look directly back without refraction of vision into the beginnings of our art and see exactly how things looked and had their being.

Sitting for one's portrait was not the idle diversion or glamorous adventure that it is today. It was a grim business, and when they sat they sat. Even young Master Peter Wright, the back of whose portrait gives us the illuminating fact that he was "President of the All Saints' Temperance Society" at the tender age of ten or twelve and that he "never told a lie," appears fully conscious of the supreme importance of being limned for posterity. Here and there are pieces of quite noble representation, as, for instance, the portrait of "Lady with a Lace Handkerchief" and the rather Goyesque youths that face her. You will like the young miss taken in a garden in her best Sunday boots topped with blue kid, and you will surely relish the elegant fruit piece, entitled "Nature's Bounty," in which the artist has out-Dutched the Dutch in his passion for verisimilitude. One of Joseph Pickett's famous embossed landscapes is here, "Coryell's Ferry, 1776," in which he has been even more lavish than usual in giving full-bodied form to the little figures that dot the middle distance. "The Little Dog," by Charlotte A. Woolworth, is a lively piece of animal painting that would grace any modern exhibition. More than sixty canvases are shown, a truly imposing collection of provincial American painting. A pair of iron hitching-horses and several handsome eagles ornament the main gallery.

Upstairs we have a striking group of the Audubon bird prints, which are deservedly coming into their own, not only as remarkable nature studies but as proofs of the aesthetic spirit that was so keen in this great student of bird-life. Mrs. Force has chosen some of the more spectacular numbers for

(Continued on page 7)



"FEMME ASSISE DANS UN FAUTEUIL"

By PICASSO

This canvas, which has just been acquired by a Detroit private collector through M. Knoedler & Co., ranks as one of the most important examples of the artist's classical period, and has been generously loaned to the Detroit Institute by its new owner.

## "Lost Velasquez" XVIIIth Century English Portraits, Rare Furniture, etc., in Bennett Sale Late in April

The sale of another great English collection, that of the famous surgeon, the late Sir William H. Bennett, has just been negotiated by the American-Anderson Galleries. It is scheduled to take place on April 29 and 30 by order of Lady Bennett of London, sole executrix. Very important paintings, old English furniture, Italian Renaissance bronzes and ceramics are the features of this collection, every individual object attesting to the discernment of Sir William who spent years in assembling his works of art and who was long known in America as well as in England as one of the greatest of connoisseurs.

Sir William had been examiner in surgery at Cambridge, lecturer in anatomy and surgery at St. George's

Hospital, one of the examiners of the Royal College of Surgeons and a member of many important medical committees and associations, while his services during the South African War and the Great War were outstanding.

What is thought to be the most important picture in the sale is a "lost" Velasquez entitled "The Barber Surgeon," and believed to be a portrait of Michael Angelo, barber surgeon to Pope Innocent X (not of course the great Michelangelo, surnamed Buonarrotti). This painting is mentioned by Palomino in his *El Museo Pictorico*, Vol. III, page 337, Madrid, 1724, and is catalogued by Charles B. Curtis in *Velasquez and Murillo*, London and New York, 1883, No. 229g, page 88. It was shown in the Exhibi-

tion of Spanish Old Masters at the Grafton Galleries in London in 1913-1914, number 51, page 51 of the catalog. On the back of the canvas are two monograms, "DGC" and "AB," and the numeral "85."

Brought many years ago from Italy, this painting passed into a private collection in Switzerland, was taken thence to Paris, and was bought from a Paris amateur by Sir William in 1908.

As recorded in Bryan's *Dictionary of Painters and Engravers*, Velasquez spent more than a year in Rome (approximately 1650), and the portraits painted by him during that time included those of Innocent X, "and vari-

(Continued on page 6)

## Print Shows on View at Various Local Galleries

Muirhead Bone Is Featured at Knoedler's, "Fifty Prints" at Art Center and Rosenberg at Kleemann-Thorman's.

By RALPH FLINT

The graphic arts have kept their pace with the rest of the arts during the current season, supplying us with a constant stream of varied exhibitions dealing with masters old and new. While the modern trend in this field is away from the etched plate with its rewards and restrictions and toward the more freely conditioned lithograph and woodcut, the master etchers of our day continue to hold their high place among collectors and connoisseurs.

Knoedler and Company offer a fine group of dry-points by Muirhead Bone as proof that the race is not all to the swift, at least when it comes to matching up the various print-makers. This distinguished English etcher presents no new proof of his powers in this showing, but he continues to demonstrate his supremacy among contemporary etchers each time he is brought forth. We, in America, have no one to put up against him, and in his own Britain there are only two other ranking men: Sir D. Y. Cameron and James McBey, who may be considered serious contenders for the throne, although there are several nearly first-rank men who will doubtless strengthen their positions as time goes on.

But at the present moment—and it looks as if he will continue to top them all for a considerable time to come—Bone may be taken as the peak of XXth century accomplishment in the graphic arts. He seems to be the logical successor of the great etchers of the past, having much of Rembrandt's lyric power in landscape and more than a little of Meryon's consummate skill in rendering the important aspects of architectural monuments. Beyond that, Bone does not go, for he has little feeling for the figure, as the studies of Conrad and Tagore go to prove. But he has been wise in not pushing this phase of etching, and there are only four or five figure pieces in the seventy or so Bone plates that Knoedler and Company have in their capacious portfolios. It is landscape with architectural ornament that Bone does best, although he can make a very wonder of a plate based wholly on interior values when he chooses. See the "Great Gantry, Charing Cross Station," for instance, that noble scene that must have taxed his extraordinary powers of seeing and recording to the utmost. It is alert at every point with factual evidence of a stirring scene, and yet it is even more alive with that tonal beauty and exquisite counterplay of form and accent that Bone understands so well. Or look at the superb "Demolition of St. James Hall, Interior," which is even more dramatically managed. There is no need, at this late date, to go through the list of Bone's many triumphs with the drypoint. Surely his "San Frediano," his "Near Chichester," his "Leeds," "Distant Oxford" (so smartly pointed up), the Stockholm views and the Rembrandt-esque "Southampton from Ealing" are works that can be safely held up as the best we have produced in our time. He

(Continued on page 8)





"THREE WOMEN OF PROVINCETOWN"

By CHARLES W. HAWTHORNE

Loaned by Mr. George D. Pratt to the forthcoming International Art Exhibition in Venice.  
 Photograph courtesy of the Grand Central Galleries.

## Sale of Bennett Collection Scheduled for April 29-30

(Continued from page 5)

ous chamberlains and other servants of the Pope." That he did paint a portrait of the Pope's barber surgeon is recorded by Palomino on page 337, Vol. III. "Other portraits which Velasquez made in Rome—Monsenor Michael Angelo, Barber to the Pope." ("Atrós Retratos que hizo en Roma Velasquez . . . Monsenor Michael Angelo Barbero del Papa.")

When cupping and blood letting formed an important part of medicine and surgery, a barber surgeon ranked as a physician. Consequently, he it understood, the barber surgeon to the Pope was an important individual.

Notable also are the portraits by the much sought XVIIIth century English painters. The portrait of "Miss Elizabeth J. Blake," by Hoppner was exhibited in 1913-14 at the Second National Loan Exhibition of Women and Children in Art, and was described and illustrated. "Master Mordaunt Ricketts," another Hoppner, came from the Tredegar House collection at Rude on the Isle of Wight.

"Cecelia, Wife of Nicolas Lalor," by Raeburn was acquired from Colonel Clements of Schloss Koenig, Bude, in Cornwall, whose mother was a Miss

Lalor. "Miss Frazer" is also by Raeburn.

Likewise purchased from descendants of the sitters were Romney's "Miss Elizabeth Dory," afterwards Mrs. B. Greenhill of Stone Easton, Somerset, and Gainsborough's "Margaret, Daughter of John Taubman," who in 1775 married John Christian, Esq., of Miltown, Isle of Man and Ewanigg Hall, Cumberland.

The Lawrence in the collection, "Miss Rhoda Pheleps of Montacute," is one of the three Pheleps sisters, each of whom was painted by this artist.

And finally, "A Man and his Wife" are two lovely oval pastel portraits by John Russell.

Pictures of another type comprise thirty English and French mezzotints.

In the small but choice group of English furniture are several pieces of museum quality. One of these is a pair of curvilinear Sheraton inlaid satinwood jardinières mounted in bronze doré. Another is a mahogany two-chairback Chippendale settee, in which latter style there are several fine carved and gilt wall mirrors. A set of crewelwork hangings came

from Hampton Court, and a semi-circular console table with beautiful panels painted by Angelica Kauffmann at one time belonged to George IV.

The Italian Renaissance bronze statuettes include many rare examples. "Figure of a Striding Athlete," cast by the *cire perdue* process, is the only model known to exist of this noble anonymous work. Equally fine is Giovanni da Bologna's "The Rape of a Sabine," which was described and illustrated in *The Burlington Magazine* in 1903. Domenico Poggini's "Acrobat" is in a perfect state of preservation. "Cleopatra" by Baccio Bandinelli was exhibited at the National Loan Exhibition at the Grosvenor Galleries in 1914 and elsewhere. A Cupid, a superb bit of modeling, attributed to Donatello, has also been exhibited in London on several occasions and described and illustrated. A "Satyr" is by Pollaiuolo, and Giovanni da Bologna is represented by a seated figure of Our Lord and "Mars Holding a Sword."

The few pieces of majolica include a superb plate by Fra Xanto of Urbino, in the Fountain collection in 1884, in the Burnell collection in 1885 and in the Cooper collection in 1910.

Of the Oriental porcelain, a pair of blue-and-white hawthorne jars were described in *The Magazine of Fine Arts*, in June, 1906. And mention must also be made of a pair of K'ang-hsi bird statuettes and a pair of magnificent octagonal vases of the *famille verte*, enameled on a white background.



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## CLEVELAND BUYS A PICASSO NUDE

CLEVELAND.—A painting by Picasso entitled "Nude" has been purchased by the Cleveland Museum of Art from the Marie Harriman Gallery. The composition is a full-sized figure of a woman, typical of the paintings of the artist's "rose period," which followed his journey to Holland in 1905, a visit responsible for his more serene and luminous view of life following his "blue manner," in which his suffering, emaciated figures were inspired by the primitives. The acquisition is an example of Picasso's painting at a time when he had completed his astonishing familiarity with tradition and fully developed his incomparable powers of draftsmanship.

## MEDAL AWARDED TO MRS. WHITNEY

Mrs. Harry Payne Whitney, noted art patron and founder of the Whitney Museum of American Art, has been awarded the bronze medal of honor of the American Art Dealers' Association. The medal, which is presented "periodically to men and women who have rendered conspicuous service to art in America" has been given to Mrs. Whitney in recognition not only of her founding of the Whitney Museum, but also of her efforts through twenty-five years to encourage the talents of young American artists and to stimulate the public's appreciation of them.

Mrs. Whitney, who is herself a sculptor of note, began her activities as a collector of American art works more than two decades ago. In 1914 she founded the Whitney Studio Club to which among other artists belonged Robert Henri, George Luks, George Bellows, John Sloan, Ernest Lawson, Allen Tucker, Cecil Howard, Jo Davidson, Paul Manship and James E. Fraser. In 1927 the club became the Whitney Studio Galleries, where the work of important painters and sculptors was exhibited and sold to the public.

The first American Art Dealers' Association medal was presented in 1930 to Mr. Arthur Kocian of St. Louis for his service on the committee for decoration of the State Capitol of Missouri. Others who have received it are: Fitz Roy Carrington of New York, for his work in establishing the Children's Art Museum in New York; Dr. W. R. Valentiner, director of the Detroit Institute of Arts; Thomas Cochran, for his art contributions to the Addison Gallery at Phillips Academy, Andover, Mass.; and Royal Cortissoz, art critic of the New York Herald Tribune.



"NUDE"

By PICASSO

This composition, typical of the figure paintings of the artist's "rose period," has recently been acquired by the Cleveland Museum of Art from the Marie Harriman Gallery.

## "Provincials" in Whitney Show

(Continued from page 5)

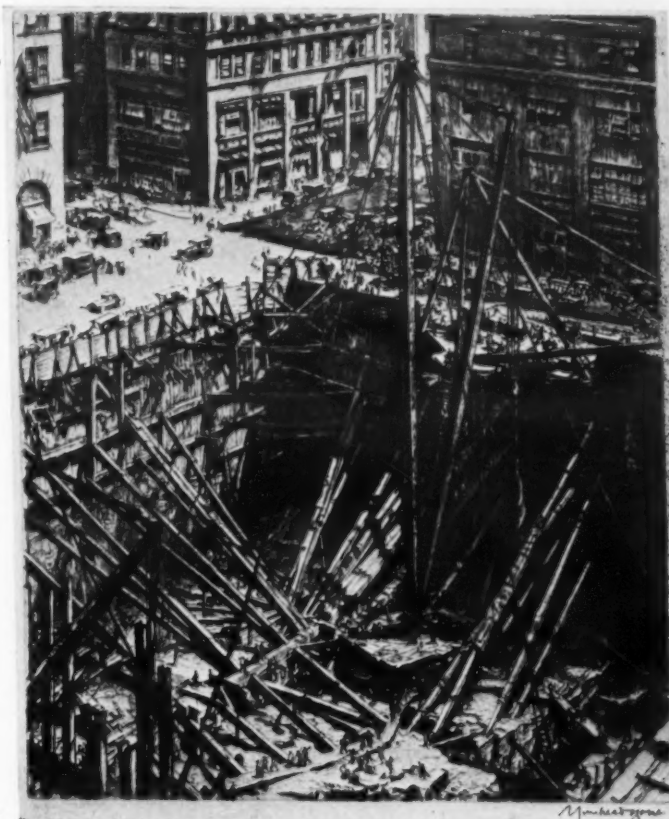
display, and they make an elegant showing. Audubon knew the dramatic side of bird-life as well as its purely technical aspects, and in his "Black Vulture" plate or in the "Brazilian Eagle" he is at the top of his bent.

The Nast cartoons also form an important part of the Whitney Museum holdings in the department of XIXth century Americana, and we see this master cartoonist in some fifty examples of his work that runs through the various periods of his quarter century

service with Harper's Weekly. The world of caricature owes him a debt for the invention of most of the symbols common in cartoons today, and his work stands the test of time surprisingly well.

A group of colored lithographs by Currier and Ives and other print makers of the time and a small showing of engravings of the same period conclude the exhibition, which is easily the most interesting that the Whitney Museum has yet given us.

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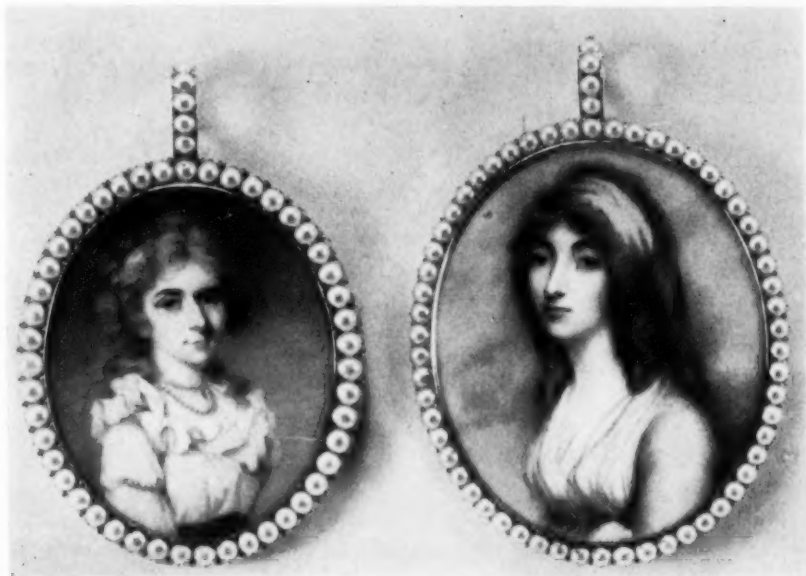
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## Print Shows on View at Various Local Galleries

(Continued from page 5)

is not only a distinguished recorder of fact, but an artist who carries the mere record of form into a more subtly conditioned state of being where an inner sense of design and pattern begins to take command. An arch realist, he is at the same time a visionist who invests facts with an added distinction of his own contriving.

The annual "Fifty Prints of the Year" exhibition now in progress at the Art Center serves admirably in giving a clue to the general trend in American print circles, since the ultimate fifty prints that figure in this yearly tournament are taken from some two thousand entries. According to a new "Ratio System" of selection, the jurors chosen as representatives of the two groups to be included determine the proportion of conservative to modern. John Taylor Arms and Max Weber were selected to preside over the exhibition, the final count calling for twenty-nine examples by the so-called conservative to twenty-one modern prints. It is interesting to note that practically all of the twenty-nine conservatives work in etching or drypoint, while the more emancipated men employ lithography or aquatint, which bears out my previous contention that the modern mind does not relish the constraining influence of the etched line or its technical intricacies. Shaken together and served *en masse*, this year's "Fifty Prints" presents a rather conglomerate effect, and it might be a good idea in the future to keep the two sections apart. But as the show is to travel to some sixty cities in an effort to present an impartial viewpoint of contemporary print-making in this country, this plan would doubtless be an infringement of the original idea of the American Institute of Graphic Arts. Among the more stirring items in the exhibition I might mention Adolf Dehn's "Lower Manhattan," Ernest Flene's "Bather," Yasuo Kuniyoshi's "Still Life," Louis Lozowick's "Subway Construction," Alexander Stavenitz's "Mother and Child," Angelo Pin-ta's "Backstage" and Victoria Hudson's "Stairway." Mr. Arms's "Caudebec-en-



"YOUNG GIRL IN DARK BLUE DRESS" By MODIGLIANI  
Included in the "Renoir to Modigliani" exhibition now on view at the New-house Galleries.

Caux" is here, and there are typical performances by Frank W. Benson, Wanda Gag, John E. Costigan, Childe Hassam, Arthur W. Heintzelman, Martin Lewis, John Sloan, Max Weber, Le-von West and Charles H. Woodbury, to mention but a few of the exhibitors.

The Kleemann-Thorman Galleries are showing prints by Louis C. Rosenberg. This American etcher, who has followed so closely the traditional British methods in his architectural plates and who has enjoyed a vogue in London beyond most contemporary Americans,

can always be counted upon to render a clear, lucid statement of fact, tinged with a handsome ordering of light and shade and enhanced by a delicacy of touch that renders his scenes unusually attractive. He has brought no new plates to the exhibition, for he is at present engaged in the stupendous task of executing a commission to depict the architectural glories of Cleveland in a set of forty views. The prints on view are all trial proofs and include such well known items as his "Great Bazaar, Constantinople," "Loggia della Podesta," the large "Grand Canal" and "St. James Palace."

## Detroit Amateur Buys Outstanding Work by Picasso

DETROIT.—One of the most important modern paintings of the French school has found a temporary home in the Detroit Institute of Art. It is the portrait of a woman by Picasso, illustrated on page 5, which was recently sold by M. Knoedler & Co. to a private Detroit collector, who has lent it semi-permanently to the Detroit Institute of Arts.



"Portrait of Artist" Roger de la Fresnaye

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"MOB VENGEANCE"

By ROBERT SPENCER

To be shown at the International Art Exhibition in Venice.  
Photograph courtesy of the Grand Central Galleries.

## EXHIBITIONS IN NEW YORK

### FIFTY YEARS OF FRENCH ART

#### RENOIR TO MODIGLIANI

##### Newhouse Galleries

A varied group of French painters is represented in the current Newhouse Galleries exhibition, which is offered under the title of "Fifty Years of French Painting, from Renoir to Modigliani." As a matter of fact, the exhibition is a trifle more elastic than its title would indicate, for the Newhouse Galleries are introducing, as far as we in America are concerned, some French moderns who might well be classed as post-Modigliani. Renoir

starts the ball rolling with a "Portrait of a Young Woman," painted in 1880, and "Roses" of his most affluent period, both of them excellent examples of his technical accomplishments. An early Monet still life and one of his "Water Lilies" series are next on the list, and we find in turn such noted landscape men as Pissarro, Sisley, Corot, Ziem, Jongkind, Guillaumin, Utrillo, Dufy, Marquet and Max Jacob. The two gouache visions of Paris by Jacob, illustrating his latest style, are charming, full-bodied scenes, very much in contrast to the rather sketchy but delightful work that has been seen here from his hand on previous occasions. A fine portrait by Modigliani, restrained but worked out in his characteristically simple way and embodying his typically elongated sil-

houette, is one of the chief ornaments of the collection. Matisse's "The Domino Players" is here as well, and the two unusual Redons, fruit pieces, must not be overlooked. Degas and Lurcat are also represented. Lebasque, Asselin, Rameau, Zingg, Camoin, Ledoux, Corpus and Laundis form the more or less unknown wing of the exhibition. Asselin's two canvases, a flower piece and a figure study, are both cleverly painted, with a modern feeling for telling angle and understatement of fact, and the Camoin view of "St. Maxime" is another brilliant bit of modernesque painting. Zingg goes in for obviously angled effects, and he appears to be consistent in his use of the idiom, while Lebasque resembles not a little the breezy charm of Friesz in his Brittany beach scene.



## ORIENTAL ART

PAINTINGS

SCULPTURE

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## LOUIS EILSHEMIUS

### Valentine Gallery

The second installment of the Louis Ellshemius exhibition at the Valentine Gallery is apt to give one pause, so different are these later works from the canvases selected by Valentine Dunsen for his earlier disclosure of the "Mahatma's" pictorial gifts. The Ellshemius cult is being pushed with a vengeance, and it is plain that a very considerable warmth is being applied to this particular iron and that those who have been waiting for the day of the "Mahatma's" elevation are ready to strike. This second group of paintings is "tougher," to use the expression of one "in the know," than the first, and with that sentiment I am inclined to agree. The "Romantic Drama" of the last fortnight gives place to "Lyrical Poetry," and we see the results of his "Period of Creation and Freedom," roughly estimated at 1911-1920. The clarity of the artist's earlier painting yields to a more loosely conducted, somewhat murky manner of pigmentation. His preoccupation with woodland nymphs grows apace. It is pretty much a matter of Love Me, Love My Nymphs with Ellshemius, for it is hardly possible to have one without the other, except in certain more or less humorous genre pieces, such as "The Rejected Suitor" (already acquired by one of our most distinguished collectors), "Plaza Theater," or "Lover's Tryst."

But I imagine that Ellshemius' case is very much like that of Matisse, who, as we all know, also has a considerable feeling for languorous ladies, and I predict that once the Ellshemius cult really gets under way that his particular glorification of feminine beauty will become as popular as the French master's. Surely, Ellshemius' ladies of the grove are no more to be spurned than Matisse's moronic odalisques and studio beauties. For my part, I find "Nymph of the Moonlight," depicting a rather buxom maiden posed athwart a sturdy bough, pretty saccharine, and the same goes for the vision of feminine loveliness that rests in the foreground of an extended seascape. Ellshemius is unique, no denying, he is individual—an authentic American painter and all that. But I find the later group of canvases tinged with qualities that the first set was quite happily free from. I begin to see less of Ellshemius the painter and more of the man who claims an extended mastery of more arts and trades and practices than is usually accorded the most enlightened figures of human history. I begin seriously to suspect the validity of his claim to being "the vastest art genius of all time." But I am delighted that he is coming into his own at last. The Ellshemius exhibition is indeed one of the happiest events of the season.

### STUART DAVIS

#### Downtown Gallery

At a time when the cult of abstractionism in painting seems to be slipping slightly, it is encouraging to see so ardent a devotee of this particular

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### Mensing Catalogs Arrive at Office Of the Art News

THE ART NEWS has received the illustrated catalogs of the important sales which the firm of Mensing & Fils will hold at Amsterdam during the middle of April. Last week we ran an advance notice of the dispersal of the important Oriola and de Stuers collections, which are to take place respectively on April 13 and on April 12, 14 and 15. On the 15th there will also come up the collection of old masters, furniture, ceramics, etc., assembled by M. Van Vollenhoven. M. Van Vollenhoven, like the Chevalier de Stuers, was at one time an ambassador in the service of Queen Wilhelmina. All of these catalogs, we take pleasure in announcing, may be consulted at the editorial office of our publication, 20 East 57th Street.

style as Stuart Davis come forward more resolute in his artistic credo than ever before. His newest abstractions now on exhibition at the Downtown Gallery are typically his own. They are keyed up to a new chromatic intensity and are more plangent and conclusive in pattern and accent. He has apparently sidestepped the Miroesque idioms that seemed to be creeping into his inventions last season and that boded no good for him. Instead of harking back to this one or that in these latest productions, Mr. Davis has taken firmer hold of his own pictorial resources and brought them into a livelier being. His visions fairly sing from the walls with a good American will. They have a sort of stars-and-stripes complexion, a robust squaring off that is neither the mechanistic solidity of Leger nor the more nervously ordered angling of Picasso. He has ranged his pieces under the general heading of "The American Scene," and has certainly been true to his thesis. With the exception of two large abstractions at one end of the gallery, "Salt Shaker"

and "Radio Tubes," Mr. Davis is pretty close to representation most of the time, although he rearranges and interprets in his own way for the sake of the pattern.

Some of the smaller designs done in gouache have a new delicacy, and in one of his larger canvases he has gone a bit giddy in feathering the sky passages, an indication that he may expect something of a lighter touch in time to come. There is no necessity to remain quite as postery as Mr. Davis does, and I feel sure that he will gain in effect as soon as he adds something of a note of mystery to his plans. But at any rate he has made the eagle scream with his red-white-and-blue interpretation of the "American Scene" and he remains happily beholden unto himself alone.

### ROBERT EDMOND JONES

#### Bourgeois Galleries

The American theater is probably more indebted to Robert Edmond Jones for whatever emancipation it enjoys from the bondage of literal representation than any other individual. He has worked wonders during the years of his service which are already considerable, for this artist already has to his credit some fifty productions of one sort or another. The present display of his sketches and models that is being held at the Bourgeois Galleries is concerned with such recent productions as "Mourning Becomes Electra," "Green Pastures," "Wozek" and "Oedipus Rex." Of course, it is manifestly impossible to expect much more than a hint or two of what Mr. Jones has actually accomplished in the theater from these preliminary notes and studies. Until a theatrical designer's plans finally ripen into actual stage pictures, there is little chance along the way to more than guess at what he is about. Therefore, these costume notes, these water color plans for drops or groupings, even the little *machines de décors* hardly do justice to the eloquence of such a notable stage artist as Mr. Jones. One of the features of the exhibition is the showing of two of the more than life-size puppets that were used in the Stravinsky "Oedipus Rex" at the Metropolitan a year or so ago. This is the third exhibition that Mr. Jones has had under Stephan Bourgeois' aegis.

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# CESAREO BERNALDO DE QUIROS

Hispanic Society of America

The two large exhibition galleries of the Hispanic Society are filled to the limit with a series of spectacular canvases by Cesareo Bernaldo de Quiros, one of Argentina's most famous painters. Like Rivera he turned aside from the sophisticated art of his early years to seek his ultimate inspiration in the primitive life of his own people, and it is the story of the Gauchos and the life of the Entre Rios provincial people that he so ardently depicts. Truth to tell, his canvases need far more space than the galleries of the Hispanic Society for any adequate showing. They teem with dramatic incident and are liberally splattered with flaming reds that fairly dazzle the eye.

De Quiros falls somewhere between the bland, sunny Sorolla and the darkling, dramatic Zuloaga, and while he tells of the Argentine peasant, it is in the Spanish tradition that he works. He is more concerned with making effective illustrations on a grand scale than with the problems of painting *per se*; and while he is plentifully endowed from a technical angle to tackle most any pictorial problem that might present itself—he turns out large groups of interwoven figures and animals with the greatest ease—he fails in suggesting more than the superficial facts of the scene. "Lances and Guitars" is obviously his master-work, and here he



RARE TURNED MAPLE OR CHERRY TRESTLE TABLE  
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Included in the sale of the early American collection of Harry F. R. Dolan of Boston, to be held at the American-Anderson Galleries on the afternoons of March 18 and 19.

has gone the limit with his vermillions. "The Minstrel and the Herdsman" is another striking composition, and a series of portraits are obviously keenly characterized. In the study of "The Butcher" he has evidenced a keen delight in the gory accessories of the scene. These de Quiros canvases tell a complete and arresting story of the Gaucho and his wild ways, and should find a ready audience wherever they are shown. The artist has exhibited in many of the capitals of Europe but this exhibition marks his New York debut. Christian Brinton, cataloguer de luxe, has written an exhaustive treatise on the painter and his art for the Hispanic Society's bulletin.

## MODERN APPLIED ART AT BROOKLYN

Beginning March 14 the Brooklyn Museum will show for a month a selected group of modern pottery, glass, screens, rugs and textiles. An interesting feature will be the display of work by Seraphin Soubenine, the sculptor, who in recent years has turned his talents to the creation of pottery that is considered among the best that is being done in this field today.

Another large group, which it happens has been presented to the museum, will comprise sumptuous Capelin glass (in the great Venetian tradition).

The objects not owned by the museum have been lent by Mrs. Frederick Lewisohn and Mrs. Otto Kahn.

## Photographs of Persian Shrines Placed on View

An exhibition of photographs of Persian architecture is on at the Architectural League until March 20. This collection of photographs was especially made by Arthur Upham Pope, director of the American Institute for Persian Art and Archaeology, and forms a part of an architectural survey of Persian monuments undertaken by the institute. The exhibition has been assembled by Myron Bement Smith, secretary of the Persian Institute.

It is expected that this exhibition will attract considerable attention as many of the photographs to be shown are of interiors of Persian mosques and shrines, some of which have never been previously photographed. Special permission to photograph in these sacred places was given by the Shah of Persia. It is safe to say that there is no architecture so unknown among architects and fine art historians as this architecture of Persia. Some of the brick vaults shown are said to antedate the Gothic vaults of Western Europe by a century. If this contention is sustained, it will mean the rewriting of many chapters of history of architecture. Another theory which these photographs will assist in clarifying is that the architectural dome had its origin not in Rome, as is commonly supposed, but in Persia. The photographs show a wealth of detail in colored tile, mosaic, modeled stucco and fresco painting.

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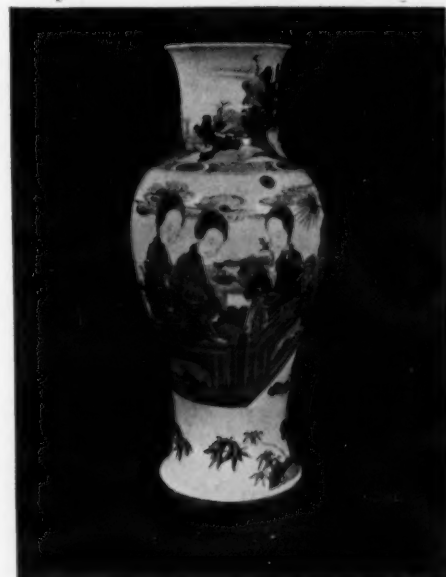
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## THE NEW ARCHITECTURE

Despite American supremacy in achieving mountainous compositions in steel and concrete, our contemporary architecture is signally wanting in any conclusive constructional stamp. Our architects, for the most, continue to adapt the styles and symbols of other eras, regardless of the implications of the new building materials which have arisen with this Iron Age. Their most recent accomplishments, as illustrated in the current exhibition of the Architectural League of New York, may be miracles of tasteful reconstruction and skillful adaptation, but they are pretty much camouflage when it comes to the building principles involved by present-day construction.

There is, however, a distinct architectural challenge in the air, a new and resonant note sounding in this drafting-room and that—be it in Paris, Berlin, Stockholm, Moscow or New York—is calling to the more radically-minded of the architectural brotherhood to rise up and assume the aesthetic responsibilities of our own immediate time. Through the agency of the Museum of Modern Art, which has done so much in its short career to champion contemporary art, this new architectural stirring, known as the International Style, is being given a preliminary showing. The work of these pioneers in the new International mode, psychologically launched by the Museum of Modern Art, to afford exciting comparison with the academic group at the League show, is creating a vast amount of excitement in the local art groups, and is bound to be followed up with other demonstrations of a similarly courageous sort. The resignation of Howe and Lescage, one of our most independently-minded architectural houses, from the League in

righteous indignation at its policy of discrimination against the new order will doubtless serve to precipitate a further consolidation of the radicals into some sort of rival organization that will help to sponsor the new architecture in its various manifestations.

There is a lively field awaiting the workers in the International Style throughout this far flung country of ours, particularly in the West where there is less insistence on tradition. There is architectural thunder in the air, make no mistake, and there is bound to be a generous precipitation of the new modes within a reasonably short time.

RECENT BOOKS  
ON ART

## DIALOGUES WITH RODIN

By Helene von Nostitz Hindenburg

Duffield & Green, Publishers  
Price: \$3.75

Enhanced by numerous drawings and letters which have hitherto remained unpublished, Baroness Hindenburg's little volume of anecdotes and conversations gleaned from the memories of her long friendship with Rodin,

brings us close to the master's intimate thoughts and moods. Knowing Rodin as few knew him, having been both his pupil and his traveling companion, the author brings to her task a sensitive appreciation of varying facets of his temperament. The volume is essentially a reverent chronicle of unforgettable moments couched in a semi-poetic prose that will appeal most strongly to those imbued with the author's own spirit of hero worship.

But quite apart from matters of stylistic taste, the chronicles of the Baroness Hindenburg are a valuable contribution to our understanding of a great creator. The book is marred by no extravagant gossip of the pseudo-Boswellian variety; each chapter and each episode has been selected because of its direct bearing upon the man and his work. The author shows us Rodin absorbed in creation, filled alternately with the humility of the great artist and the triumphant consciousness of his own special powers. She brings out his worship of Michelangelo; the inspiration he received from the musical strength of Beethoven. From evening walks in the garden, from chats in the great hall in the studio at Meudon, she recalls quiet conversations which throw valuable sidelights upon Rodin's philosophy of art and methods of work. In other chapters, devoted to travels in Florence and Lucca and pilgrimages to the great cathedrals, we feel the freshly poignant emotions of a great artist before the undying masterpieces of the past.

From among the many things in the book which richly deserve quotation, we select a particularly fine passage indicative of the trenchant comment on art to be found throughout:

"The monuments of those times were built slowly and in expansive peace. That is the secret of the great monuments of the ages, the cathedrals, from the Parthenon to the Greek vases, this holy peace, which runs through the entire organism. Only at the top do they begin to flower. Architects of today have lost this sense of proportion. They may still have a sense for height and breadth, but that which they have lost is a sense of depth. Formerly one built courtyards in order to hide the facade behind the wings and so created a living play of light and shadow. Today, the facades are monotonous and tiresome. Another secret of a great work is the realization of surface. One must not begin with details but with the outline. We can only imitate nature, but one must understand her. The sculptor will accentuate the important elements, but the accentuation must be light and imperceptible, and therein lies the great difficulty. The Egyptians, for example, show a deep knowledge of human anatomy, but even this is not visible, only lightly sensed. In the case of a bust, the task is to find a characteristic movement, a difficult problem, and one which the bad artist avoids. For it takes courage to abide by the decision."

KLEYKAMP JOINS  
WELLS GALLERY

Mr. Jan W. A. Kleykamp, specialist in early Chinese art, is now associated with C. Edward Wells, 32 East 57th Street. For many years Mr. Kleykamp was associated with the Reinhardt Galleries and later conducted the Kleykamp Galleries on East 54th Street.

## BERLIN LETTER

By Flora Turkel-Deri

The works of a young sculptor are the most interesting offerings in the present Secession exhibition. Generally, in such showings the plastic arts are obscured by the numerically stronger force of the paintings. Hence it is gratifying that, in the present instance, sculpture for once exerts the strongest appeal. Herbert Garbe is the author of these attractive works which reveal a patient brooding over the material, an effort to preserve a concentration that is essentially sculptural. His standing and reclining figures are convincing solutions of the problem of placing movement and counter movement within the block, and the rhythmic life of the inward form has a rich and living quality that is entirely devoid of pose. All that matters to this sculptor is the intensification of the attitude in order to convey emotion and plastic strength.

Honesty of purpose is also found in the charming water colors by Erich Klossowsky. These comparatively small sheets are endowed with all the pictorial qualities of large paintings. They have the finish and perfection of more ambitious work.

Rudolph Gross has gained a considerable reputation for his portrait drawings which are indeed, put down with great verve and feeling for the essentials of character. Magnus Zeller, the fourth in the showing, has lately been converted from his former ambitious and over-emphatic style to plainer and more natural statements.

Two German architects have been invited to participate in the competition issued by the U. S. S. R. for a building plan of greater Moscow. They are Dr. Ernst May and Hannes Meyer who will cooperate with other architects in the solution of this ambitious project. Walter Gropius, Erich Mendelsohn, and Hanns Pölzig, three other leading authorities, have been requested by the Soviet government to give their judgment on the projects sent in for a government building in Moscow.

Mention has already been made of the exhibitions in the Academy of Fine Arts and in the print-room that will be arranged in commemoration of the hundredth anniversary of Goethe's death. A third show will open at Paul Cassirer's in the middle of March, comprising works of art from Goethe's time (circa 1750-1850). Special emphasis will be given to creations by artists who had been in touch with Goethe during his lifetime; among these being a bust of Goethe by Bettina von Arnim.

A booklet called Omnibus, issued annually by the Flechtheim Gallery, contains contributions on various artistic topics by well known writers. In the 1932 copy that has recently appeared, Alfred Barr, director of the Museum of Modern Art in New York, discusses German sculpture. A. Einstein, v. Sydow, and Riviere, the director of the Trocadero in Paris, write on primitive art. Numerous other articles treat music and literature. Two hundred and fifty illustrations of modern and antique art enrich this interesting publication.

Professor Theodore Wiegand, former director of the Berlin Museum of Antiquities, resumes his digging activities at Pergamon by means of funds donated by Mr. Gustav Oberländer of Reading. Professor Wiegand hopes to unearth a festival building with a large gateway, the temples of the gods of healing, and a huge circular building. Marble walls, 300m. long, surround the place, while a theatre seating 6000 persons was situated to the north.

## GEORGE HUGHES

George Hughes, portrait painter of Albany, N. Y., died on March 7 at the age of 69. He had been run down by a motorist on Christmas Eve and never fully recovered. His portraits of the Governors of New York are to be found in the executive chamber at Albany. That painted by him of the late Judge John Clinton Gray is to be found in the Court of Appeals. Mr. Hughes received his art training in Paris where he studied for seven years. On his return to this country he opened a studio in New York, to settle later in his native city of Albany.



## Lord Melchett's Portrait Shows Giorgione's Hand

Last year a small "Portrait of a Lady" belonging to Lord Melchett was attributed to Titian when shown at the exhibition of Italian Art in London. It was, however, not "found worthy of reproduction," as Dr. George Martin Richter points out in an article in *The Burlington Magazine* for March. Dr. Richter believes that the head was painted not by Titian, but by Giorgione. "It is one of the earliest portraits of the modern Renaissance style," he says, and, therefore, of the greatest importance. "It helps us to form a clear and definite conception of the character of Giorgione's and the early style of Titian's painting."

The small Melchett canvas came from the famous Lichnowsky collection and after the war passed at public auction into the hands of Messrs. Paul Cassirer of Berlin. In 1928, when it became the property of Duveen Brothers, Mr. Bernard Berenson verified it as a Titian, in deference to whose prestige it was so entered in the Italian exhibition, although there were other attributions by well known authorities.

Last October Dr. Richter had the privilege of studying the portrait at his leisure. He was struck, he says, "by the size of the picture, the early date and the 'family likeness' between it and a 'Portrait of a Lady' in Vienna, painted in 1506, which Dr. Richter accepts as 'either an original by Giorgione or a very faithful copy.'"

In Dr. Richter's opinion the small size of the Melchett picture is confirmation of an early date, for in the second decade of the XVIth century the Venetian masters showed a tendency to paint larger pictures which were usually on canvas, whereas the Melchett picture was originally mounted on wood. Besides, Giorgione always preferred to paint small pictures, while we do not know of a single small work by Titian.

That the Melchett portrait was of about the same date as the Vienna portrait is further borne out by the length of the faces, in the two canvases, there being but the difference of a fraction of an inch. Then, too, the plain coiffure and the circlet on the forehead was a fashion of the Quattrocento, as well as the little bows on the shoulders.

As for the very thin brushwork of the Melchett portrait, it is "in the usual manner of Giorgione," and in parts "the wonderful colors are to be seen in all their original beauty." The same dark background showing two greenish leaf-like forms "occurs in other authentic portraits of this artist. . . . The flesh tints have that warm reddish hue so characteristic of Giorgione." And the color scheme, being of an extremely delicate beauty, reveals a sense of color, which the writer believes to be "without equal at that period." The head-dress is blue, the bodice brilliant, emerald green; and the scarf over the shoulder, a soft blue gray.

"The morphological aspect of the sitter," to quote Dr. Richter, "offers a great variety of details corresponding conclusively with many characteristic details of Giorgione's style. The full, classical oval of the face, with the high forehead framed by the soft, elliptical outline of the hair, the elegant arch of the eyebrows, the curved sweep of the lids narrowing to fine points, the very broad bridge of the nose, the extremely fine modeling of the mouth and the soft, round chin occur in almost every head which Giorgione painted. The treatment of the hair is very much the same as in the Vienna portrait, the Dresden 'Venus' and other heads. The little stray wisps of hair are so very characteristic of the master. The head-dress shows the same sensitive outline as the scarf draping the head in the Vienna portrait, or that of the nude woman at the well in the 'Fête Champêtre.' . . . The head is set on a very short but clearly defined neck, which is the case in all female heads by Giorgione."

Details of costume, the writer goes on, the slender hand with its long thumb and the shape of the oak



"EURYDICE BITTEN BY THE SNAKE" By BRYSON BURROUGHS  
This painting, included in the artist's one-man show at the Montross Galleries, was recently acquired by the Metropolitan Museum of Art.

leaves in the hair, all "occur so very often in Giorgione's undisputed pictures."

And finally, the dreamy languid expression, the enchanting far-away expression of the woman's face, is indeed wholly Giorgionesque and so very different from Titian's rather stolid and voluptuous faces, or from the paintings of any other master of this period, except perhaps Leonardo. The only Renaissance portraits of women which would touch our modern sentiment as strongly as Leonardo's "Mona Lisa" are, concludes Dr. Richter, this Melchett picture and the Dresden "Venus"—portraits, it would seem, of the same woman. The strong likeness between the two sitters, he points out, "has been remarked independently by several observers." And, "of course, if the 'Venus' is really a portrait of Giorgione's mistress, to conclude that the Melchett portrait is of the same lady "would not be very hazardous."

Returning to the attribution of the Melchett canvas to Titian, Dr. Richter admits that "a number of women's heads by Titian show a striking resemblance to the Melchett sitter. 'The influence of Giorgione's ideal of feminine beauty is evident on all the young artists of the period,' he reminds us, and Titian he says was "probably not merely one year younger than Giorgione, as he himself declared, but more likely ten years

younger." It is well known, the two painters worked together on the frescoes in the Fondaco dei Tedeschi about 1508, at which time, suggests Dr. Richter, the Melchett portrait may have been painted.

"The Paduan frescoes painted in 1511 immediately after the death of Giorgione, are still," we read, "the safest starting point for the study of the early Titian, although they still show quite distinctly the influence of his friend and master. . . . There is a truly Cinquecento feeling of grandeur in these frescoes to which Giorgione never aspired."

"Giorgione, on the other hand, was far superior as a landscape painter to the early Titian. He was the first to paint landscapes with real atmosphere and to discover the importance of the motif. . . ."

And finally, as compared with Titian, his young pupil and rival, whose sturdy women are "of the type of Wagnerian heroines." "Giorgione's figures are always elegant, with finely modeled hands and feet, charming gestures and noble attitudes." They "convey an impression that they are god-like beings, endowed with an innate spiritual freedom and it is probably the expression of this modern spiritual freedom and of a certain metaphysical charm which has led Vasari and others to place him on the same level as the great Leonardo."

## DR. MEDER ISSUES DÜRER CATALOG

Dr. Meder, the former director of the Albertina in Vienna, has recently issued a catalog of Dürer's prints which is the result of many years of intensive study and provides scholars with sorely needed sources of reference and information on the artist's graphic oeuvre.

The author carefully characterizes the different states of the originals and records what has happened to them in the course of time. All phases of Dürer's graphic work—the copper plates, the wood-blocks, the quality of the paper—have been duly considered. The question of the Nuremberg master's ability in the art of wood-cutting is also discussed in this publication. Dr. Meder reaching the conclusion that the artist must have had an early training in this craft. This authority also gives to Dürer the wood-cut illustrations dating from 1491-93, and bears out his opinion in a convincing manner.

The volume also contains valuable hints as to the characteristic features of a superior print—i. e., the preciseness of the engraver's technique, the sharpness of the impression, the undamaged condition of plates and paper and the quality of the latter. Illustrations exemplify these explanations. He also shows the importance of watermarks in the paper as clues to the time of a print's origin. Fifty-two plates in original size are reproduced in this book.—F. T. D.

## Cuts in Budget Curtail Work of Newark Museum

NEWARK.—Owing to a cut of 33 1-3 per cent in the City Commission's 1932 appropriation to the Newark Museum the Trustees have been forced to curtail drastically the services of the museum to the city during the coming year. Chief of these curtailments will be the closing of the museum on Sundays, Mondays, holidays and evenings during the period of the reduced budget. Realizing the increased importance of the work of the museum in maintaining the public morale during times of stress, the Trustees have made every effort to assure the continuance of the efficiency which has made the work of the Newark Museum known throughout the country.

The cut in the museum's budget will necessitate as well a cut in the salaries paid to the staff members. The Trustees have found it necessary in order to keep the museum expenditures within the reduced budget to dismiss some members of the staff and to make cuts in the salaries of the remaining workers. In spite of the reductions in their incomes, the staff has expressed its loyalty to the museum and its desire to carry on its work as efficiently as possible under existing conditions.

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## AROUND THE GALLERIES

Almost anything is apt to happen at the Milch Galleries these days now that they have gone modern, and if my memory does not fail you will see their upstairs gallery, so long devoted to the oil painting per se, hung with drawings for the first time in its history. It is a right good collection that has been assembled, with such contemporaries as Maurice Sterne, Alexander Brook, Yasuo Kuniyoshi, Ernest Fiene, Stephan Etner, Peggy Bacon, Bernard Karfiol and Leon Kroll on hand. Mr. Sterne, with his sculptural studies, rather runs away with the show, as he is not only a fine designer but has a spectacular streak in his artistic makeup. The other artists are all represented by typical black-and-white work. Mrs. B. King Couper, another L'Hote pupil, is showing colorful landscapes at the same galleries.

Artigas, one of the more prominent potters of Paris, is finally to be seen at the Brummer Gallery after a considerable period of postponement owing to custom house difficulties. He goes in for severely conditioned shapes, relying mainly for his appeal on the curiously blended tonalities of his surfaces. Soft, delicately nuanced colors spread their bloom over his vases without any apparent danger of repetitiousness. He is apparently one of those born potters who by the curious alchemy of their art probe deep into the mysteries of the kilns. As the catalog informs us, "The oven is all



"THE DOMINO PLAYERS"

Loaned by Mr. George Keller of Paris to the "Renoir to Modigliani" exhibition now on view at the Newhouse Galleries.

By MATISSE

his family and his only real friend. . . Like a Nibelungen he will struggle, with fire and earth, in his cave of Charenton fighting with dirt and flames. Of all the potters of our age, none like Artigas has succeeded in controlling the elements. Everybody in Paris knows that he is the master.

Alexander Stavenitz, now *en vacance* in Paris on a Guggenheim scholarship, is showing new work at the Morton Galleries, work that argues a rising talent and an original pictorial

viewpoint. These new black-and-white studies of Picasso-like *paures* have a real appeal, and he has drawn them from his heart I feel sure. His color work, of an earlier vintage, is not nearly so convincing, and in his drawings he seems freer in assembling his elements. He makes striking use of the silhouette. His "Mother and Child" is one of the prints chosen for this year's "Fifty Prints" exhibition now on view at the Art Center.

Laura Talmage Huyck is showing

stylized landscapes at the Durand-Ruel Galleries. She delights in classically severe scenes of rocks and water and storm-tossed trees, usually worked out in cold grays and whites and inky blacks. Her forty-odd canvases are consistently true to the artist's pictorial thesis. "Trees, to me," she says, "are much like people. I have little interest in those that have grown always in sheltered places. . . I like them broken, but not beaten; scarred, but showing fight and courage."

The Reinhardt Galleries are staging another of their pictorial *pot pourris*, this time under the general heading of "Flowers and Children," and we have such well known artists as Fiene, Cassatt, Pascin, Laurencin, Picasso, Renoir, Sterne, Weber, Brook, Andre, Fantin-Latour, Karfiol, Matisse, Redon and B. B. de Monvel on hand. One of the most interesting canvases in the exhibition is by Henry A. Botkin, a newcomer to the galleries, whose still life and flower arrangement is very handsomely realized.

The fifty-second exhibition of oil paintings by members of the Salmagundi Club is in progress at the galleries of this ancient and honorable art center. The large prize usually awarded at these annual exhibits has been diverted to the relief of needy artists. Nearly two hundred items are listed in the exhibition, and the J. B. Carrington memorial prize has been awarded to Edwin Gunn.

Elsewhere in the New York galleries is a group show, at Kraushaar's, of water colors and drawings by masters old and new, recent work by Emil Gansse at Weyhe's, a group of women painters at the newly opened gallery lounge of the American Women's Association, sporting prints at Kennedy's, garden sculpture and flower paintings at the Argent Gallery, symbolic portraits by Alejandro de Canedo at the newly opened Cheshire Galleries in the Chrysler Building, paintings by Paul R. Meltsner at the Midtown Galleries, sculpture by Chaim Gross at the Gallery "144" West 13th Street, paintings by Lily Furedi and Elisabeth Nagle at the Balzac Galleries, work by the Painters' and Sculptors' Guild at the New School for Social Research and portrait busts by Frances Savage at the Women's City Club.

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## COMING AUCTION SALES

### AMERICAN-ANDERSON GALLERIES

#### DOLAN EARLY AMERICAN FURNITURE, ETC.

Sale, March 18, 19  
Exhibition, March 12

Early American furniture of the XVIIIth and XVIIIth centuries and silver, glass, pottery and hooked rugs of the same period will go on exhibition at the American-Anderson Galleries on March 12, prior to dispersal the afternoons of March 18 and 19. These objects come from the well-known private collection of Harry F. R. Dolan of Boston, Mass., removed from his Cambridge and Dunstable, Mass., residences, with some additions.

Furniture of the so-called Pilgrim period includes Brewster and Carver chairs, tables and candlestands and early carved oak and pine chests. In the mahogany, maple and cherry furniture of the XVIIIth century occur highboys, lowboys, chests of drawers, chairs, card tables, work tables and clocks—the latter including tall-case, shelf and Willard banjo types. There are also some rare examples of the Windsor chair.

A number of the pieces have been illustrated by Wallace Nutting. In his *Furniture Treasury*, 1928, are shown a rare New England Brewster armchair of about 1650 and a Rhode Island "slipper chair" with arms of about 1740. In his *Furniture of the Pilgrim Century*, 1924, as well as the *Furniture Treasury*, will be found an illustration of a small oak Carver chair made in New England about 1660 and a maple and oak bannister-head day bed of about 1700, both of which at one time belonged to George F. Ives.

Among the later styles, six unusual Sheraton carved mahogany side chairs of Baltimore origin retain the original finish. A Heppelwhite inlaid mahogany card table of about 1795 bears the label "Cabinet work of all kinds made and sold by Thomas Needham, Cha., et Street, Salem." Other important Heppelwhite pieces are two inlaid mahogany sideboards and a secretary with tambour front. Notable also are a carved cherry Chippendale scroll-top two-door secretary, a New Hampshire Queen Anne carved maple highboy and an extremely rare Pennsylvania Windsor, painted eight-leg settee.

As for furnishings, a rare decorated

Aaron Willard mahogany shelf clock, about 1820, is inscribed "Aaron Willard, Jr., Boston," while a Simon Willard inlaid mahogany banjo clock, inscribed "S. Willard's Patent," is placed at ten years earlier. An early American hooked floral carpet, 12 feet long and 8 feet 9 inches wide, is particularly desirable for its splendid design and pleasing color harmonies. The silver includes Georgian and as well as American ware.

### NATIONAL ART GALLERIES

#### MERKLE, CHINESE PORCELAINS, ETC.

Sale, March 18, 19, at 2  
Exhibition, begins March 13

The fine private collection of Chinese art belonging to Mrs. J. A. Merkle of Plandome, N. Y., will be sold by the National Art Galleries (Rose Room, Hotel Plaza) on the afternoons of March 18 and 19 at 2 o'clock. Exhibition begins on Sunday, March 13, at 2 P. M.

The aggregation is richly representative of all phases of Chinese art, including a great variety of porcelains of the best periods, antique jades, pottery, bronzes, early cloisonne and celadon. A notable feature of the dispersal is the interesting groups of Tang, Sung and Ming specimens, while of the classical Kang Hsi period there are a series of excellent examples, both in the characteristic famille verte and in beautiful monochromes. Charming vases of the Chien Lung, Yung Cheng and Tao Kuan wares are also to be found in diversified forms and colorings. The rich variety of Chinese single color glazes—coral red, camellia leaf green, mirror-black, and blanc-de-chine, to mention but a few, is abundantly represented, along with characteristic types in three and five color decoration and the beautiful famille rose and famille verte.

Among the most important of the Kang Hsi pieces is a club-shaped vase patterned with one hundred characters in gold on a mirror-black ground. Also of the greatest rarity are a pair of temple jars in rich canary yellow, having their original covers. A baluster-shaped vase of this same period has an interesting relief decoration of fish

and dragon motives, while a beautiful "Lang Yao" piece is glazed in a lovely sang de boeuf with crackle. Especially notable for their unusually fine turquoise glaze, subtly splashed and mottled in deeper tones, are two other outstanding vases in this group.

Especially interesting among the Chien Lung pieces is an imperial palace vase from the Morgan collection, decorated with figures and pavilions against a delightful landscape background. A design of Chinese scholars is found on another notable piece of the Yung Cheng era. Two of the most important pieces in the dispersal are a pair of saddled horses of the Tang period, similar to specimens in the famous Eumorfopoulos collection.

In the group of Ming pieces, a bowl with dragon design in underglaze blue on a red ground is particularly important. Dating from this same era are a pair of five-color potiches, decorated in the so-called famille verte.

Space forbids further detailed discussion of the rich variety of fine porcelains in this collection which number in addition to the types already mentioned, a group of lovely blue and white from the Kang Hsi and Chien Lung period, Ming celadon ware with decorations incised in the paste and the potteries with richly modulated brown glazes, so typical of the Sung craftsmen.

A number of Han specimens are to be found in the smaller group of bronzes, one of the finest of them being a richly patinated jar showing traces of earth stain due to long burial before excavation. Although comparatively few in number, the cloisonnes in the collection are of unusual quality, comprising specimens of the much sought Ming and Kang Hsi periods. Among the jades are to be found rare pieces in spinach green, sea green and other unusual colors, while a series of snuff bottles features many attractive examples. The small group of paintings includes a number of fine portraits of the earlier periods, as well as an XVIIIth century portrayal of figures and animals. Various statuettes of animals, birds, sages and other characteristic subjects date from many periods and have both decorative and archaeological interest.

#### Antique French Furniture To Be Sold At Auction

The French Antique Company, Inc., next Wednesday, Thursday and Friday afternoons, will hold on their premises at 160 East 56th Street a sale from their stock of choice antique French furniture (including Provençal pieces),

tapestries, objets d'art, etc., the dispersal to be conducted by Mr. E. Harold L. Thompson. Exhibition begins on Monday, March 14, and continues daily until the time of sale.

The furniture, featuring numerous occasional tables and odd chairs and modern room-size Aubusson tapestries, are the *clous* of the sale.

Of the furniture, one of the earliest pieces is a Louis XIII carved walnut armchair in striped silk *bourette*. In the Louis XV style, a fruitwood *poudreuse* is notable for its exquisitely carved drawer-front, and a pair of carved serpentine fruitwood corner cabinets are exceptionally fine. A par-

ticularly charming table is a small Louis XVI specimen in fruitwood. In the Provençal group, a golden-colored walnut Regence commode with two drawers is outstanding, while of the same provenance is a rush-seat Directoire armchair with cushion in pink *toile de Jouy*.

In addition to the Aubusson tapestries, which come in soft colorings and desirable subjects, miscellaneous textiles appear in chair backs, photograph frames, cushions, jewel and cigarette boxes, etc., etc.

The collection includes also Aubusson rugs, quilted fabrics, and a wealth of pewter and copper pieces.

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man, Cornelius Janssens, Bassano,  
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#### CATALOGUES

Pictures 2/—, with illustrations 5/—  
Furniture 2/—, with illustrations 5/—  
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## NEW LONDON TO OPEN NEW MUSEUM

NEW LONDON.—The Lyman Allyn Park and Museum at New London, Conn., was formally opened by Governor Wilbur L. Cross on the evening of March 2.

This museum will specialize in drawings, prints, small sculpture and objects of industrial art. It seemed pointless to attempt to compete with the nearby cities of New Haven and Hartford in the field of painting or with the collections of Americana at New Haven, Providence and Andover. The small beginnings of the museum's permanent collection have been purchased consistent with this policy.

The exhibits to be shown here will be, for the most part, travelling exhibitions. For the opening there will be a group of paintings in the modern idiom, circulated by The American Federation of Arts; a showing of international water colors, circulated by the College Art Association and augmented by a loan of water colors by Henry Bill Selden of Connecticut College; a group of American furniture, glass and silver from the Garvan collection at Yale University, and a retrospective group of paintings by American artists of the last half-century, loaned by the Addison Gallery at Andover.

The Lyman Allyn Park and Museum was founded by Mrs. Harriet Upson Allyn—who died on November 30, 1926, leaving an estate of \$1,000,000 for the establishment of a memorial to her father, Lyman Allyn.

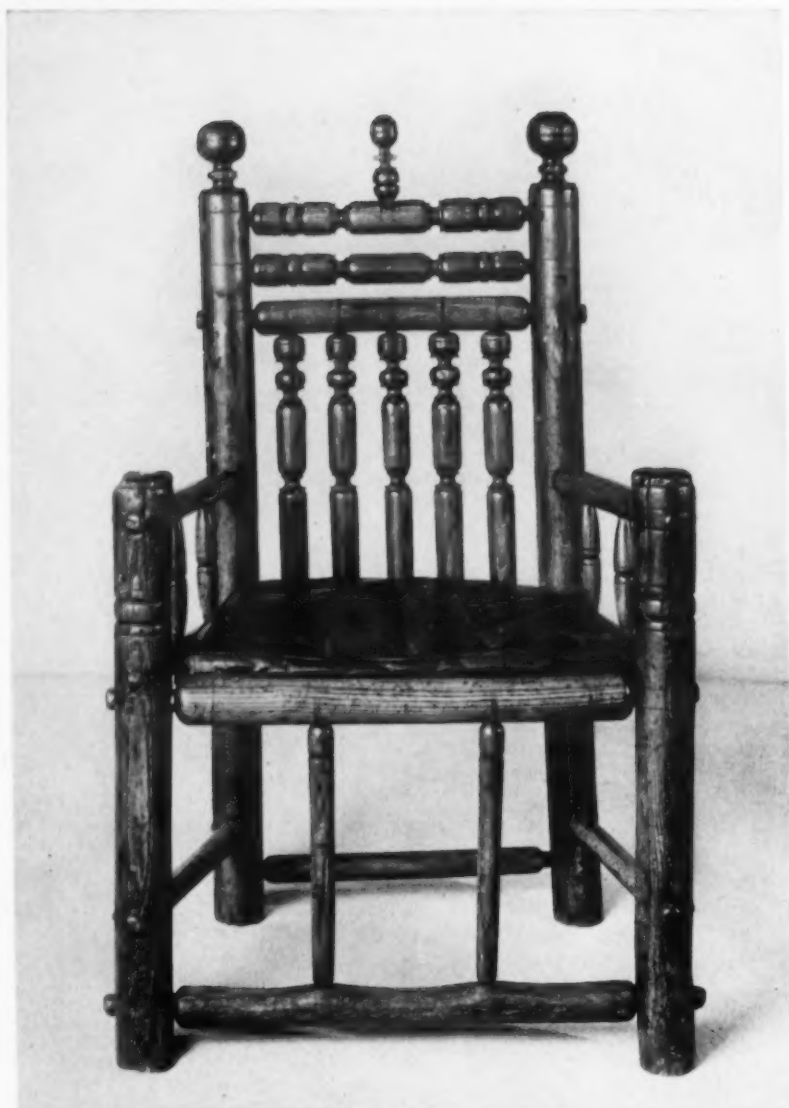
### RECENT AUCTION PRICES

#### DANE, THOMPSON ET AL, AMERICANA

American-Anderson Galleries—The total for the sale of Americana on March 4 was \$12,954.50. The consignments were made by Oscar Dane, Mrs. Anna Thompson and others. The highest prices with bidders are listed below:

- 196—Washington's card table, used by him at Mount Vernon; Alwin J. Scheuer ..... \$560  
205—Washington's writing desk; Alwin J. Scheuer ..... 650  
206—Fob seal worn by Gen. Washington (with his coat-of-arms); Alwin J. Scheuer ..... 1350

LOUIS & CO., ITALIAN FURNITURE  
American-Anderson Galleries—The two-session sale of Italian furniture held by



RARE TURNED OAK BREWSTER ARMCHAIR

NEW ENGLAND, CIRCA 1650

Included in the dispersal of the early American collection of Harry F. R. Dolan of Boston, to be held at the American-Anderson Galleries on the afternoons of March 18 and 19.

order of Lewis & Co. brought a grand total of \$30,697.50. Among the successful bidders were David Warfield, Paul Manship and Ben All Haggin. Mr. Manship obtaining several antique textiles and Mr. Haggin a North Italian carved Louis XVI walnut sofa. The following high bids occurred at the second session.  
317—Wine red cut velvet and gold needlepointed cope, XVIIIth century; William H. Magnes ..... \$650

336—Flemish Renaissance tapestry panel, XVIIIth century, "Return of Jason and Medea"; D. M. Lee ..... 900  
338—Antwerp armorial tapestry, late XVIIth century; W. W. Seaman, Agent ..... 1600  
339—Lille "Teniers" tapestry, XVIIIth century, "Le Dejeuner sur L'Herbe"; Geo. F. Ogden ..... 1100  
340—Brussels tapestry, XVIIIth century, "The Triumph of Augustus Caesar"; Thos. D. Norwood ..... 1150

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# Calendar of Exhibitions in New York

**Ackerman Galleries, 50 East 57th Street—**Old English coaching prints.

**Ainslie Galleries, Waldorf-Astoria, Park Avenue and 50th Street—**Paintings by Ivan Choultsie, and paintings by Ashton Knight.

**American-Anderson Galleries, 30 East 57th Street—**Portraits by American artists, through March 19. Admission 50 cents, for the benefit of the unemployed.

**American Folk Art Gallery, 113 West 13th Street—**Early American paintings in oil, water color, etc., and on velvet and glass, Pennsylvania Dutch furniture, etc. (Open by appointment).

**An American Group, The Barbizon Plaza, 58th Street and Sixth Avenue—**Paintings by Stuart C. Edie, March 14-April 2.

**An American Place, 509 Madison Avenue—**Paintings by Arthur G. Dove, March 14-April 2.

**Architectural League—115 East 40th Street—**Photographs of Persian architecture, until March 20.

**Arden Gallery, 460 Park Avenue—**Folk costumes of Holland by Gratiane de Gardillane and Elizabeth W. Moffat, March 8-31.

**Argent Galleries, 42 West 57th Street—**Garden sculpture and flower paintings by members of the National Association of Women Painters and Sculptors, March 7-26.

**Art Center, 65-67 East 56th Street—**Work by members of the N. Y. Society of Craftsmen, semi-permanent. "Fifty Prints of the Year," to March 31. Designs submitted for the Wolf Packaging Competition, March 1-19. Exhibition by the City Garden Club, March 15-26. Photographs by Christina Merriam, March 14-April 2.

**Averell House, 142 East 53rd Street—**Art for the Garden, beginning March 14.

**Babcock Art Galleries, 5 East 57th St.—**Water colors by Geo. Pearce Ennis and sculpture by Benj. Kurtz, March 14-26.

**Bachstiz, Inc., the Sherry-Netherlands, Fifth Avenue and 59th Street—**The Stephan von Auspitz collection.

**Balzac Galleries, 449 Park Avenue—**Paintings by Count de Kervilly, to March 26. Paintings by Lily Furedi and Elizabeth Nagle, to March 28.

**Belmont Galleries, 576 Madison Avenue—**Primitives, old masters, period portraits.

**John Becker, 520 Madison Avenue—**Six young European artists, March 15-April 9.

**Boehler & Steinmeyer, Inc., Ritz-Carlton Hotel, Madison Avenue at 46th Street—**Old masters.

**Bourgeois Galleries, 123 East 57th Street—**Stage sets and models Robert Edmond Jones, to March 26.

**Brooklyn Museum, Eastern Parkway, Brooklyn—**International exhibition of modern photography, March 8-31. Modern applied art, March 14-April 9.

**Brownell-Lambertson Galleries, 106 East 57th Street—**Work of contemporary painters and sculptors for contemporary homes; modern decorative appointments.

**Brummer Gallery, 55 East 57th Street—**Ceramics by Artigas, March 5-April 5.

**Bucher Galleries, 485 Madison Avenue—**Antiques, tapestries and objects of art.

**Butler Galleries, 116 East 57th Street—**Paintings "suitable for decoration."

**Ralph M. Chait, 600 Madison Avenue—**Important Chinese porcelains.

**Charles of London, 52 East 57th Street—**Paintings, tapestries and works of art.

**Cheshire Galleries, Chrysler Building, 43rd and Lexington Avenue—**Symbolic portraits and pencil drawings by Alejandro de Canedo, March 7-19.

**Children's Art Centre, 184 Eldridge Street—**Facsimiles of drawings by Rembrandt.

**Child Study Ass'n., 221 West 57th Street—**Third annual exhibition of children's rooms, toys, books, etc., March 17-April 9.

**Contemporary Arts, 12 East 10th Street—**Oils and water colors by George Constant, March 8-April 1.

**Decora, 140 1/2 East 52nd Street—**Projects for murals by Hugo Gellert, Louis Lozowick, Wm. Gropper and A. Refregier, through March.

**Delphic Studios, 9 East 57th Street—**Paintings and prints by Fred and Edith Nagler, March 14-27.

**Demotte, Inc., 25 East 78th Street—**Roman, Gothic and classical works of art; modern paintings.

**Herbert J. Devine, 42 East 57th Street—**Permanent exhibition of early Chinese bronzes, jades, pottery, paintings and sculpture. Most unusual collection of Scythian art.

**Downtown Gallery, 113 West 13th Street—**Recent work by Wood Gaylor, through March 22. "The American Scene" by Stuart Davis, to March 21.

**A. S. Drey, 680 Fifth Avenue—**Paintings by old masters and works of art.

**Dudensing Galleries, 5 East 57th Street—**Recent paintings by Martin Kainz, March 14-26.

**Durand-Ruel Galleries, 12 East 57th St.—**Landscapes by Laura Talmage Huych, March 8-21.

**Durlacher Brothers, 670 Fifth Avenue—**Old masters and antique works of art.

**Ehrlich Galleries, 36 East 57th Street—**Furniture and furnishings by Hammond Kroll, and fine pieces by contemporary European artisans, March 9-30.

**Ferargli Galleries, 63 East 57th Street—**9th Annual exhibition of Landscape Architects, March 16-26.

**Fifteen Gallery, 37 West 57th Street—**Paintings by Beulah Stevenson, Chas. A. Aiken and John I. H. Downes, March 14-26.

**The Gallery, 144 West 13th Street—**Sculpture by Chaim, to March 25.

**Gallery of Living Art, 100 Washington Square East—**Permanent exhibition of progressive XXth century artists.

**Goldschmidt Galleries, 730 Fifth Avenue—**Old paintings and works of art.

**Grand Central Art Galleries, 6th Floor, Grand Central Terminal—**American print show, assembled for the 1932 International exhibition in Venice, March 15-31. Garden sculpture, March 15-April 15.

**Harlow, McDonald Co., 667 Fifth Ave.—**Etchings by Rembrandt, and etchings and drawings by Stanley R. Badmin.

**Marie Harriman Gallery, 61 East 57th Street—**Paintings by Juan Gris. One-man show by Roger de la Fresnaye.

**P. Jackson Higgs, 32 East 57th Street—**Old masters from the XIVth until the XIXth century.

**Hispanic Society of America, 156th Street and Broadway—**Paintings of Gaucho life in Argentina by Quirós, to April 15.

**International Gallery (Marie Sterners'), 9 East 57th Street—**Sculpture by Eli Nadelman, to March 17.

**Edouard Jonas of Paris, 9 East 56th St.—**Permanent exhibition of French XVIIth century furniture and works of art. "Primitive" paintings and paintings of the XVIIth century French and English schools.

**Kennedy Galleries, 785 Fifth Avenue—**English sporting prints, through March.

**Keppel Galleries, 16 East 57th Street—**Prints by great modern artists, Feb. 15-April 1.

**Kleemann-Thorman Galleries, Ltd., 675 Madison Avenue—**Etchings by Louis C. Rosenberg.

**Kleinberger Galleries, 12 East 54th St.—**Old masters.

**Knoedler Galleries, 14 East 57th Street—**Dry points by Muirhead Bone, through March.

**Kraushaar Galleries, 680 Fifth Avenue—**Water colors and drawings, March 7-23.

**L'Elan Galleries, 50 East 52nd Street—**Paintings by Raphael Soyer, to March 22.

**J. Leger & Son, 695 Fifth Avenue—**XVIIIth century English portraits and landscapes.

**Leggett Studio Gallery, The Waldorf-Astoria, 50th Street and Park Avenue—**Portrait photography by George Platt Lynes, to March 16.

**John Levy Galleries, 1 East 57th Street—**One-man show by Rafael Sanchis Yago.

**Julien Levy Gallery, 602 Madison Avenue—**Drawings and paintings by Eugene Berne, through April 1.

**Macbeth Gallery, 15 East 57th Street—**Winter landscapes by F. C. Frieseke and small paintings by Jay Connaway, March 14-26.

**Macy Galleries, 34th Street and Sixth Avenue—**Exhibition to celebrate the Washington Bicentenary.

**Pierre Matisse Gallery, 51 East 57th Street—**Selected modern French painters and sculptors.

**Maurel Gallery, 689 Madison Avenue—**Business men's exhibition, March 14-April 16.

**Metropolitan Galleries, 730 Fifth Avenue—**Loan collection from the Esposizione D'Arte Italiana, held in Birmingham, Ala.

**Metropolitan Museum of Art, 82nd St. and Fifth Ave.—**Prints (selected masterpieces). Japanese textiles from the Bing collection, through April 17. Early woodcuts largely from the James C. McGuire bequest. Paintings by Samuel F. B. Morse and a Washington Bicentennial exhibition, Feb. 16-March 27. European printed fabrics of the XIXth century, to Oct. 2.

**Mitch Galleries, 108 West 57th Street—**Drawings by Sterne, Karfiol, Kuniyoshi, Kroll, Fiene, Brook, Peggy Bacon and paintings by Mrs. B. King Couper, March 7-19.

**Midtown Galleries, 559 Fifth Avenue—**Group of American artists and paintings by Paul R. Meltsner, through March 26.

**Montross Gallery, 785 Fifth Avenue—**Paintings by John E. Hutchins, March 14-26.

**Morton Galleries, 127 East 57th Street—**Paintings by Saul and graphics by Sam Weinfk, March 14-28.

**Museum of the City of New York, Fifth Avenue at 104th Street—**Historical exhibits relating to New York City.

**Museum of Irish Art, The Barbizon, Lexington Avenue and 63rd Street—**Paintings and etchings by Power O'Malley, closes March 15.

**Museum of Modern Art, 730 Fifth Avenue—**Exhibition of modern architecture, closes March 23.

**Museum of French Art, 22 East 60th Street—**Comparative exhibition of Derain and Vlaminck, through March 20.

**National Arts Club, 15 Gramercy Park—**Exhibition by junior artist members.

**I. B. Neumann, New Art Circle, 9 East 57th Street—**Work by living Americans. March 7-31. Work by Lilian Abrams, March 15-30.

**Newark Museum, Newark, N. J.—**The Jaenne loan collection of Chinese art. Objects of beauty costing 5 and 10 cents. Colonial life, an exhibition to celebrate the Washington Bicentennial. Paintings by New Jersey Club women, to March 20.

**Newhouse Galleries, 578 Madison Avenue—**French exhibition from Renoir to Modigliani, March 7-31.

**New School for Social Research, 66 West 12th Street—**2nd exhibition of the Painters' and Sculptors' Guild, until March 30. One-man show by Chas. Pollock, March 15-29.

**New York Public Library, 476 Fifth Ave.—**Early views of American cities. Memorial exhibition of wood engravings by Timothy Cole, through March. Original cartoons by Walter J. Enright, to March 19.

**New York Society of Women Artists, 745 Fifth Avenue—**Work by husbands, sons, etc., of members, March 1-15.

**Old Print Shop, 150 Lexington Avenue—**Exhibition of work by Louis Maurer.

**Painters and Sculptors' Gallery, 22 East 11th Street—**Work by Helen Young and by Morris Frank, to March 15.

**Frank Partridge, 6 West 56th Street—**Old English furniture. Chinese porcelains and paneled rooms.

**Passedoit Gallery, 26 East 60th Street—**One-man show by Jane Berlandina, March 15-April 15.

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**Pen and Brush Club, 16 East 10th Street—**Paintings by Hildegarde Hamilton, until 4 p. m., March 15.

**Frank K. M. Rehn, 683 Fifth Avenue—**Paintings and water colors by Georgina Klitgaard, March 14-April 2.

**Reinhardt Galleries, 730 Fifth Avenue—**Paintings of flowers and children, until March 21.

**James Robinson, 731 Fifth Avenue—**Exhibition of old English silver, Sheffield plate and English furniture.

**Roerich Museum, Riverside Drive and 163rd Street—**Paintings by Canadian artists, closes April 5.

**Schultheis Galleries, 112 Fulton Street—**Paintings and art objects.

**Schwartz Galleries, 507 Madison Avenue—**Marine paintings.

**Scott & Fowles, 680 Fifth Ave.—**XVIIIth century English paintings and modern drawings. Water colors by Rowlandson (1756-1827).

**Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—**Works of art.

**Jacques Seligmann Galleries, 3 East 51st Street—**Paintings, tapestries and sculpture.

**Silberman Gallery, 133 East 57th Street—**Paintings, art objects and furniture.

**S. P. R. Galleries, Inc., 40 East 40th Street—**Paintings by Emanuele Comano, March 8-April 2.

**Stair and Andrew, 71 East 57th Street—**Special exhibition of XVIIIth century cabinets, bookcases and secretaries.

**Marie Sterner, 9 East 57th St.—**International exhibition of flower paintings, March 14-26.

**Stora Art Galleries, 450 Fifth Avenue (entrance on 53rd St.)—**Bronze statues before Christ. (Hittite, Etruscan, Greek and Egyptian.)

**Valentine Gallery of Modern Art, 69 East 57th Street—**Work by Louis Eisshemius. "The Lyric Period," from 1913-20, through March 19.

**Van Diemen Galleries, 21 East 57th St.—**Paintings by old masters.

**Vernay Galleries, 10 East 54th Street—**Special exhibition of XVIIIth century English furniture, silver, porcelain and paneled rooms.

**Wannmaker Gallery, an Quatrieme, Astor Place—**American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

**Wells, 22 East 57th Street—**Scythian bronzes with animal motives, through March.

**Weyhe Gallery, 794 Lexington Avenue—**Prints and drawings by Emil Ganso, March 7-26.

**Whitney Museum of American Art, 10 West 8th Street—**"Provincial Paintings" of the XIXth century. Audubon prints, cartoons by Nast and colored lithographs (from the museum's collection) through March 29.

**Wildenstein Galleries, 617 Fifth Avenue—**Crayon portraits by Edith C. Blum.

**Yamanaka Galleries, 680 Fifth Avenue—**Group of important early Chinese bronzes.

**Zborowski Gallery, 460 Park Avenue (at 57th Street)—**Paintings by Derain, Modigliani, Utrillo, Ebiche, Th. Debains and Richard.

**Howard Young Galleries, 634 Fifth Ave.—**XVIIIth and XVIIIth Dutch paintings, through March.

## NEW GALLERIES FEATURE MELTSNER

The second cooperative exhibition at the recently opened Midtown Galleries, beginning today, presents paintings and water colors by Paul Meltsner, a member of the group which organized this new venture on behalf of our native artists. The gallery is located in the former home of the John Levy Galleries at 46th Street and Fifth Ave.

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### NEW YORK AUCTION CALENDAR

American-Anderson Galleries  
30 East 57th Street

March 12, aft.—Sale of modern jewelry from the estate of the late John Kirkpatrick of New York.  
March 18, 19, at 2:15—Early American furniture, porcelains and silver from the Dolan and other collections. Exhibition begins March 12.

French Antique Co., Inc.  
160 East 56th Street

March 16, 17, 18 at 2—Antique French furniture, (including Provençal types) tapestries and objets d'art, selected from stock, auctioneer, Mr. E. Harold L. Thompson. Exhibition begins Sunday aft., March 13.

National Art Galleries  
Rose Room, Hotel Plaza  
58th and Fifth Avenue

March 12, aft.—Rare musical instruments, art objects and autographs, collected mainly by Madame Marcella Lindh, opera singer, and sold by order of Mr. G. S. Jacobsen.

March 18, 19 at 2—The private collection of Chinese porcelains, etc., belonging to Mrs. J. A. Merkle of Plandome, N. Y., with additions. Exhibition begins Sunday aft., March 13.

Plaza Art Galleries  
9 East 59th Street

March 12, at 2 p. m.—Liquidation sale of the valuable stock of French and English antiques and fine reproductions: tapestries, silver, etc., the property of the Grosvenor Galleries Ltd., 770 Madison Ave.

March 17, 18, 19, at 2 P. M.—Very fine XVIIIth century Italian and French furniture from the collection of Baron R. Faivon; also home furnishings from several private sources and a fine library of books. Exhibition begins March 14.

Rains Auction Rooms  
3 East 53rd Street

March 16, 17, 18, 19, at 2—Fine old English silver and Sheffield plate (500 items from stock) by order of Freeman of London, Inc., and XVIIIth century English furniture, china, etc., and fine English reproductions of the Queen Anne and Georgian periods (300 items from stock) by order of Leo Elwyn & Co., Inc. Exhibition begins March 13 at 2.

### FOREIGN AUCTION CALENDAR

#### BERLIN

Hollstein & Puppel  
April—Old Master prints.

Rudolph Lepke

March 17—Paintings and antiquities from the Wollenberg collection.

Paul Graupe

March 24—The Ibach collection of modern graphic art.

Int. Kunst-Auktionen

March 10—The art collection of a Southern German count.

March 21—Paintings, furniture and art objects.

Graupe-Ball

March 22—Paintings by modern masters.

FRANKFORT

Hugo Helbing

April—Art from the castles of several princes.

COLOGNE

Lempertz

March 15-16—The pottery collection of G. A. Lippe.

LEIPZIG

C. G. Boerner

May 2-3—The print collection of Count Kartenburg.

May 4—French and German drawings from the Hermitage.

AMSTERDAM

Mensing & Co.

April 12, 13, 14, 15—Sale of old Italian and Dutch masters, old Italian furniture, bronzes ceramics, etc., from the Ornola, de Stuers and Van Vollenhoren collections.

NEWCASTLE-ON-TYNE

Anderson & Garland

April 18-21—The art treasures of Lampton Castle, sold by order of the Earl of Durham.

LONDON

Christie's

March 15—Old English glass from the collection of Mrs. Petrocchino.

Puttick & Simpson

Late May—The famous Brook collection, sold by order of Lady Louis Mountbatten.

PARIS

Hotel Drouot

April 12, 14—The Sevadjian collection of rare antiquities, sculptures, important Far Eastern paintings, modern pictures, antique furniture, tapestries, textiles, etc.

BRUSSELS

Pal. des Beaux Arts

March 14—The collection of Marquis de la Boissière.

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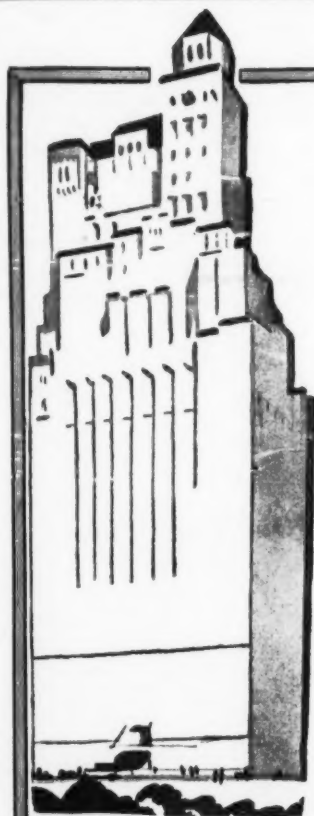
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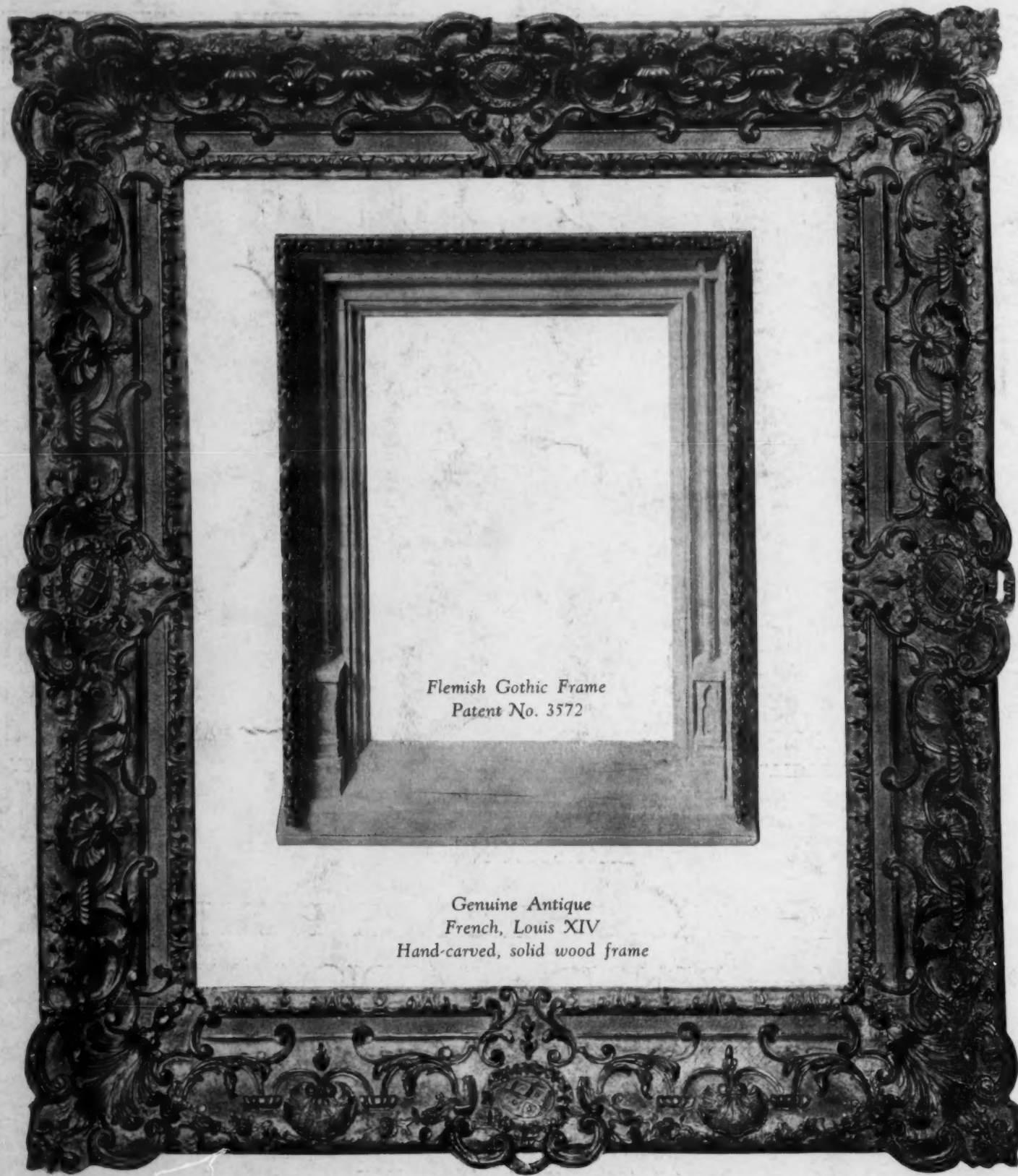
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